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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER

Patricia Luisa Torres, director
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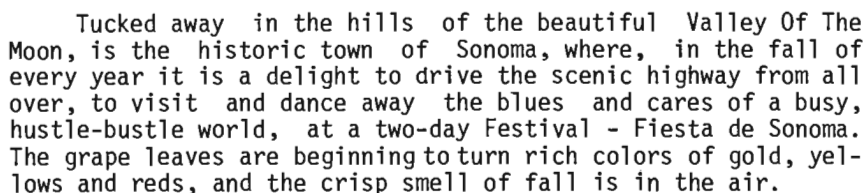
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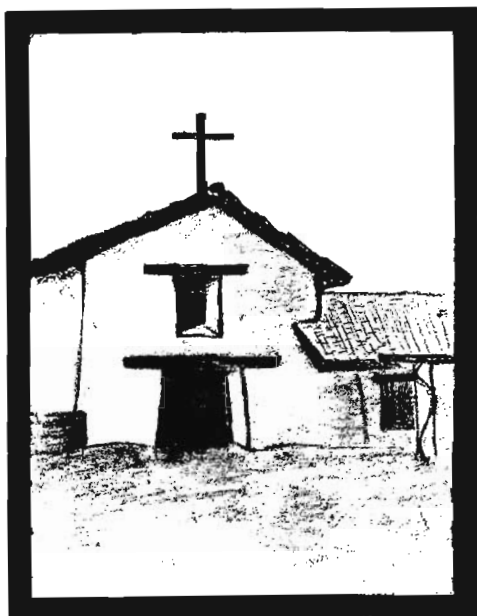
COME - and enjoy, first a teachers institute on Saturday, September 20th from registration at 1:00 PM to completion of teaching at 4:30 of a new variety of dances: Arnolds Circle, an English progressive couple dance; Levi Jackson Rag, a 5 couple dance; Jabadao II, a French Quadrille, all taught by Bev Wilder. Chiao-Pi Chung-Tien-Jen, a Chinese couple dance, and Ching-Shan Ching-Ko, a non-partner dance, both taught by Eve Landstra.

In the cool of the evening, dance with us at our Warm-Up Party from 8:00 until the owls hoot at midnight.

But that is only one day, and I promised two. Sunday, September 21st, if administration and official goings-on are your interest, attend one or both of the Federation meetings; Council Presidents' at 11:00 AM and Assembly meeting at 11:45. At last, you have come to the joy at the end of your journey - to DANCE! And so you shall, one dance or all for a whole afternoon.

As the evening draws to a close, you once more wend your way back the scenic highway to home, light-hearted, care-free, and exhilarated from the joys of DANCE.





Saturday, September 20, 1980
 Veterans' Memorial Building
 Institute Registration 1:00 PM
 Institute Instruction 1:30-4:30 PM
 Warm-Up Party 8:00-12:00 PM
 (\$1.50 Donation)



Sunday, September 21, 1980
 Veterans' Memorial Building
 Council President's Meeting . . 11:00 AM
 Assembly Meeting 11:45 AM
 General Folk Dancing . . . 1:30-5:30 PM



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SEPTEMBER 20 - 21, 1980

Tzadik Katamar
Corrido
St. Gilgen Figurentanz (P)
J. B. Milne
Square Tango
Schuhplattler Laendler
Erev Ba II
Scandinavian Polka
Caballito Blanco

SQUARES



Belasičko Oro
Santa Rita
Tango Poquito (P)
Hambo
Zillertaler Ländler
Trip To Bayaria
Couple Hasápios
Alunelul
Dreisteyrer

EXHIBITIONS

Divčibarsko Kolo
La Cachucha
Teton Mountain Stomp (P)
La Encantada Tango
Posties Jig
Somewhere My Love
Čardáš Z Košických Hámrov
Baztan-Dantz
Ada's Kujawiak #1



Čerešničky
The Saint John River
La Bastringue (P)
Poznan Oberek
Elizabeth Quadrille
Hofbrauhaus Laendler
Milondita Tango
The Double Sixsome
Brandiswalzer

SQUARES



Yedid Nefesh
Sauerlander Quadrille
Oslo Walta (P)
Vrtielka Csardas
Tehuantepec
The Garry Strathspey
El Gaucho Tango
Dola Mazurka
Blue Pacific Waltz



VIVA LA FIESTA!

By Lucile K. Czarnowski

In this glorious land of ours, so rich in its cultural heritage, folk dancers are continually making exciting discoveries--discoveries which suddenly make our history come alive and reveal to us some of the many threads woven into our American fabric. The answers to such questions as, "Where did this dance come from?" "What counted for the differences in eastern and western squares and the Kentucky running set?" "How did play party games get started," lead folk dancers down trails to mountain cabins, back country barns, homes of new citizens and even to foreign ships docked in our harbours. The desire to know more about our Spanish-Colonial dances was the impetus which led one researcher to Sante Fe, New Mexico at fiesta time.

New Mexico is a land of beauty and contrasts, where the new mingles with the old, where three cultures blend, yet retain their individual characteristics. It has beckoned in turn to the conqueror, the pioneer, the home seeker, and the traveler. As early as 1536 Cabeza de Vaca and his three companions crossed the mountains of New Mexico and heard from Indians intriguing stories of golden cities lying to the north. The circulation of these stories brought adventurous leaders to this region so Coronado's army entered New Mexico in the summer of 1540. The fabled cities which they hoped would return gold and silver turned out to be the seven Indian villages of the Zuni. Here on the mesas of New Mexico the first battle between invading white men and Indians entrenched in fortress homes was fought in North America. Coronado's explorations and conquest contribute a long story of daring and bloodshed. With the arrival of Joan de Onate in 1598 the direction of things changed. He set up his capitol at an Indian village which he renamed San Juan de los Caballeros and Spain ruled it as a settled community. He was succeeded by Peralta as governor who made Sante Fe the capitol and built the Governor's Palace. The portico provided a favorite place for the Indians to display their arts and crafts at fiesta time. By 1680 the Spaniards had taken root in New Mexico, laid out farms, and built missions at the pueblos.

But the Indians resented the presence of the white men who had taken much of their land and imposed restrictions upon them, so it was natural that they should rise up against them. In a surprise attack they succeeded in driving them out of this region. After sending the Spaniards southward, the Indians of Sante Fe and the Pueblos found troubles on their hands. Their enemies of long-standing, the nomad Apaches and the Navajos, again raided their towns and pueblos and killed their people. The Indians probably decided that the Spaniards in their midst would serve as a protection, so in September, 1692 when Don

Diego de Vargas rode into Santa Fe with all the pomp his rank afforded, he was welcomed by the Indians who submitted without bloodshed to either side.

To commemorate this bloodless victory, each year in Santa Fe, a fiesta is held. The Governor issues a proclamation setting the date which includes Labor Day. In September 1945, the 232 Annual Santa Fe Fiesta was held. It is America's oldest community festival. This is the historical background and occasion for holding the festival.

Now, what are the delights which a folk dancer finds in this ideal setting? The city with its art and anthropological museums, its centuries old plaza and historic buildings is in holiday mood. Luminaria* outline the flat roofed adobe buildings at night while banners and music from bands and tipica orchestras give color and gaiety to the day. It is the custom for old and young to appear in fiesta dress so pseudo Western, Spanish, and Mexican costumes merge with present day Western and Indian attire and the old Spanish and early Colonial costumes taken from treasure chests.

The re-entry of Vargas into Santa Fe, the welcome by the Indians and the candle procession from the Cathedral to the Cross of the Martyrs on the hill are all re-enacted in realistic pageantry. The street dancing, the grand ball, the special programs which all include Spanish Colonial dances accompanied by tipica orchestras, provide a hey day for the folk dance seeker. Indian dances both at the festival and as a part of ceremonials at nearby pueblos reveal a rich American treasure that is fading all too fast. Throughout his dance the American Indian shows his relationship to nature and all created things. It is a form of dance expressing religious feeling and faith in the answer to the ritualistic prayer being offered. It is a harmonious blending of dramatic action, music and dance movement with every part of his costume contributing to the meaning and significance of the dance. It is a dance of interpretation and a dance of power.

What are the Spanish Colonial Dances of New Mexico? Many of them were European dances which were brought to New Mexico by the early settlers and underwent a definite transformation because of the Spanish, Mexican, Indian and so-called Western influences focused in this region. For example, La Raspa with a changed step pattern and danced to music with a Spanish quality, no doubt stemmed from the Hungarian Czardas. One version has certain movements imitative of an Indian dance. La Camila, both in step pattern and music, shows a definite connection with an Austrian dance, Der Krebs Polka (The Crab Dance.) The Polish Varsouviana which has been adopted and adapted by so many countries in Europe and in the Americas, has its special versions in New Mexico. It traveled the route of some of the other Spanish Colonial dances going from Poland to Mexico and then to New Mexico, making changes in the dance pattern and the music all along

the way. The beautiful group Varsouviana made popular by demonstration groups in Texas and Colorado and the lovely Cowboy Varsouviana are the two most popular versions seen in Santa Fe. La Indita (The Little Indian) and El Vaquero (The Cowboy) are classified as native Spanish Colonial folk dances but some of their roots no doubt were planted in foreign soil several hundred years ago.

So to the folklorist the Spanish Colonial Folk Dances trace the many interesting threads which, interwoven and blended in color and design give a glimpse of the Spanish Colonial folk pattern and even point the way to present day changes. Santa Fe is but one of the many rich historical regions in our country which await the exploring folk dancer.

* Luminaria are brown paper bags partly filled with sand to support a lighted candle which is inside the bag. It is a form of native lantern.

*Editors Note: Reprinted from Let's Dance, Volume 2, No. 3
March 1945.*

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From: *The Federation FOLK DANCER*, Vol. 1, No. 7, July 1944.

GIRLS

- 1) A full peasant or dirndl skirt.

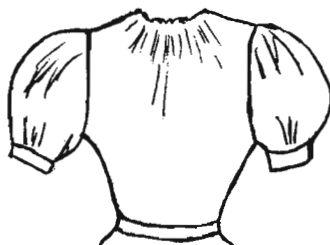


- 2) Plain color bodice or girdle.



- 3) Various blouses

- 4) Head-dresses - flowered, with ribbons, or plain white caps.

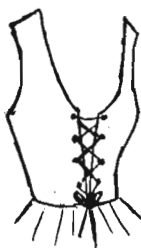
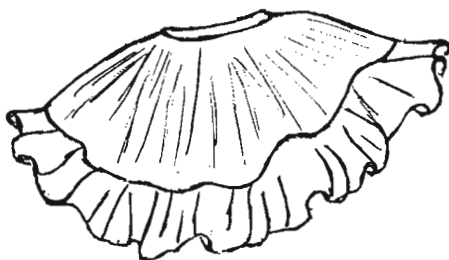


- 5) Aprons - colored, embroidered or plain

- 6) Comfy shoes, sandals or boots.



7) Petticoats



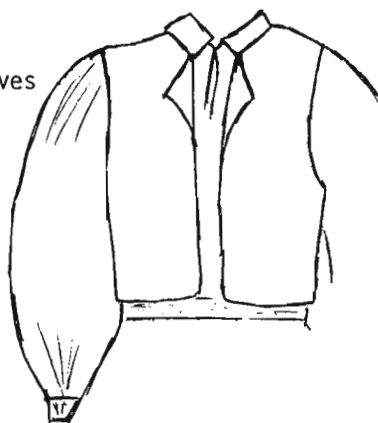
8) Vest or bodice.

MENS'

1) White linen or duck trousers

2) White shirt with full sleeves

3) Bolero or vest



- 4) Russian blouse
(usually embroidered)

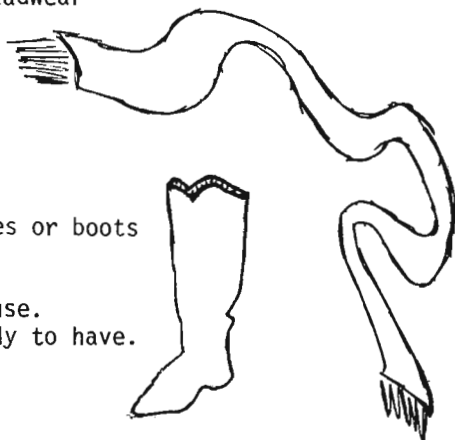


- 5) A pair of dark trousers

- 6) One or two brilliant sashes



- 7) Tam or beany for headwear



- 8) Comfortable sandals, shoes or boots

- 9) Neckerchief for wear or use.
In either case it is handy to have.

Editors note: The Federation FOLK DANCER was renamed LET'S DANCE, in October 1944. The original sketches for this page were done by hand and mimeographed. I have resketched some of them, the others were taken from Costume Basics sketched by Eleanor Bacon.



"Caravan," Canada was everything advertised, and more. The city of Toronto is dynamic, has great public transportation, and the ethnic communities go "all out" for visitors. Best response to seeing the heavy selection of "pavilions", which are all over the city, is to set out with a progressive dinner in mind. Start with appetizers at the Philippine hall, with full-scale entertainment extravaganza, and then borscht and salad at one of the five Ukrainian halls, watching a full-scale "peasant wedding" show. Then catch the Caravan bus to Famagusta, and try the Cypriot taramosalata and afelia dinner. This performing group had very exciting material and Don and Ellie Hiatt of San Diego, who are involved with the Greek Youth Dance Competition, have invited them to attend next year. New Zealand's desserts and Maori dancers were the hit of the evening, but it was off to Luxor, Egypt for the final coffee and "beladi" dancing. That is the first night. Multiply by nine.

EASTERN EUROPE -- this year held many surprises. The fair at Kasimierz, Poland, upstream on the Wisla, was full of booths and venders with marvelous handicraft items; the performing groups were from neighboring villages, and enjoying the activities as much as the spectators. In the mountain town of Zaczopane, we were received by the Highlander dancers in their "house" and treated to a fascinating display of music and dance, with our own group ultimately joining in, at their invitation.

The Vychodna Festival is held in permanent festival grounds, with great tall wooden sculptures all around the performing stages. Many foreign groups participate in the program, and the festival grounds were a sea of eating and drinking Czechs. The Straznice festival, in its 35th year, was also a winner, but the fun began even before we arrived. Our bus driver took us to a village near Hodonin because he knew a celebration was going on, "a marriage between the land and the household, because everything goes well this year." We were received with brandy and cakes in front of the mayor's house on the town square, and the young people in regional dress danced up a storm. Many little children participated, and it would appear traditions will last a while longer.

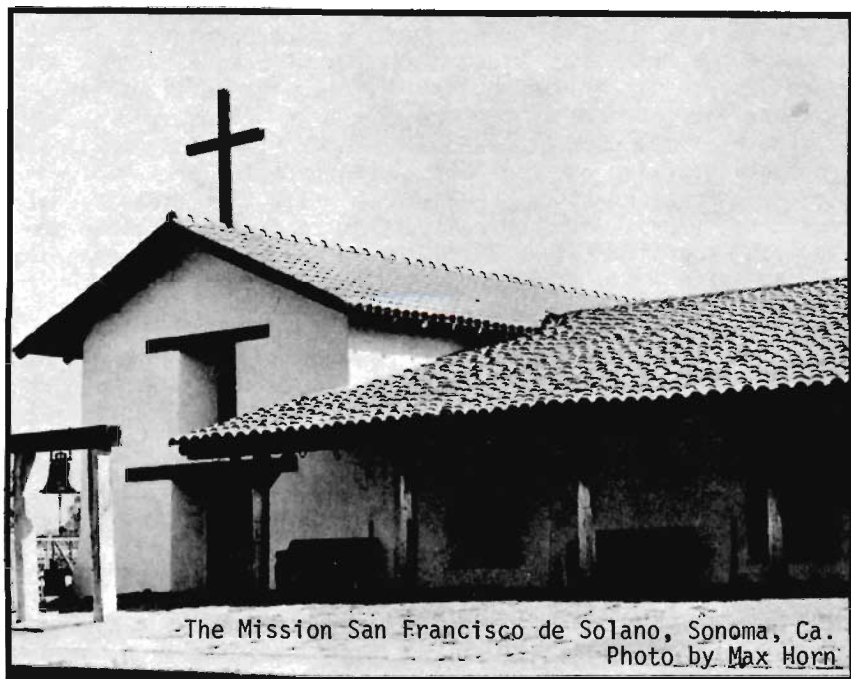
In Hungary, the group went to Kalocsa to see the painting women and got a fine tour of the embroidery works. We were also received by the Handicraft Guild at Decs, with a look at

the weavers and the museum of handicraft items. That afternoon we visited a private museum of early farm and household items and were given a reception at the House of Culture, which included brandy and cakes, and a stunning performance by an amateur group. An invitation for a "Csardas competition" saw Los Angeles couple, Alex and Sylvia Edelstein, dance off with first place. There was also a peasant "wedding" enactment and celebration in Szambok one evening, other performances, and dinners in the traditional "Czarda" including one in Hell, north of Budapest.

Add the impressive architecture, the pastoral countryside, the excellent ethnographic museums, the "off the wall" experiences, and you have a really fine folklore tour.

One of the most memorable comments on the three-week trip to Eastern Europe was from an East German tourist in a little town in Poland. We were having our 4th of July party and doing an all-American program. Millie and Elmer Riba were heading up the Virginia Reel, when the tourist expressed absolute delight at seeing Elmer's "costume" -- green snakeskin boots, western shirt, and bolo tie. Rose and Al Sultan were along and so were George and Jean Zelazo.

*Rae Tauber, Folk Dance Leader
Tour Researcher for OPA! Folk Tours.*



Letters to the Editor ~ ~



Dear Editor,

I am the person who has been involved in taking Video pictures of various Folk Dance Festivals, including the exhibitions at Statewide. Video is a sophisticated extension of the audio-tape recording process. Both the video picture and the sound are recorded on a single moving piece of reusable magnetic tape which can be erased and re-recorded like audio tape. There are two main types of video cassette recorders (V.C.R.), the Beta format sold by approximately five distributors (Sony, Zenith, Sears, Sanyo, are the main ones) and the VHS format sold by over 12 distributors (Akai, G.E., Hitachi, JVC, Magnavox, Wards, Panasonic, Quasar, RCA, Sharp, are the main ones). Tapes used for a V.C.R. using a VHS format, CANNOT be used on a Beta Format machine, but you can record from one machine to the other by plugging into suitable outlets on both machines. (Just like recording from one audio cassette recorder into another.)

I am informed by dealers selling both types of machines that the VHS format outsells all others by approximately 5-1. They would recommend this type of format for this reason.

Some of the festivals have been recorded using V-Cord 11 format (a less popular format) then re-recorded into a VHS format using a Panasonic Video Cassette Recorder, (VCR) NOTE: Video cameras can be used by any VCR format, and if you plan to purchase one, be sure to buy one with a zoom lens.

Both Video Cassette Recorders and Video Tapes have been dropping in price. A 2-4 hour video purchased from a discount store (in a case of 10 tapes) costs only \$12.95. Video Cassette recorders (VCR) again purchased from a discount video store start at approximately \$625.00. Used ones can be purchased as low as approximately \$400.00. Video Cassette recorders are sometimes rented from Video Stores.

A new horizon in folk dancing may be at hand. I have experimented in video taping instructions and walk-throughs of a folk dance, then doing the dance, by watching how it was done on television. Thus it may be possible for a person to learn folk dancing by watching TV. But new problems arise: 1) What folk dances should be video taped? 2) How would tapes be made available to others? On an experimental basis, with the help of my wife and others, I hope to establish a (non-profit) video library of folk dances.

We will start with the Folk Dance Festivals already taken, and on a VHS format. Tapes will be made available on a rental basis for a period of approximately three weeks. (One week being taken up by mailing time). I have checked with the post

office, and there is a special rate for video tapes. Fourth class mail takes 3-5 days oneway; costs approximately 59¢ one way for mailing one tape (12 1/2 oz), 81¢ for 2nd lb; \$1.03 for 3rd lb. First class for one tape goes up to \$1.71, but only takes 2-3 days to mail. The UPS will deliver for approximately \$1.10-1 lb; \$1.22-2 lbs; \$1.33-3 lbs, delivery in 2-3 days. Prices are within approximately a 200 mile radius. The cost of "borrowing" a tape would be cost of mailing (approximately \$1.20-\$2.20 mailing or delivery both ways) and \$1.50 handling fee to cover costs of packaging and wear and tear on tape use, plus a \$20.00 refundable deposit on each tape borrowed. (NOTE: Lower mailing costs per tape if more tapes are mailed at the same time.)

We may have eliminated Problem #2, how tapes can be made available to others. Problem #1, what folk dances to be video taped will be hard. Unfortunately, there is no "master" list of folk dances; one area does dances that are not known in another area; dances done ten years ago are not done now, and there are literally hundreds of dances to choose from. (All of this is not good for the folk dance movement. I have noticed by watching TV of festivals that were taped, over half of the people were watching someone else to see how to do the dance. Most of these people were over 50, many over 60, a small amount of young people. Also, I have noticed that in about five per cent of the dances one area does, are danced slightly different in another area.) Because of these reasons, I have decided that it would be advisable to start video taping. First those dances that were done in 1950 and before, (so they will not be lost) then 1951-1960; 1961-1970; 1971-1980. Again we have the problem of what dances to tape. There were not many dances before 1960, but from then on -- WOW!!!!!!

A partial solution to this problem would be to tape the best 60 dances of each time period. 60 dances would fit very nicely within a four-hour tape, no walk-through, just name of dance shown on TV before dance was done. Of course, some of the dances done in the 50's and before, are still done, and the new dances could be added to each time period. In four, four hour tapes we would have 240 dances.

When we start taping walk-throughs and instructions on tapes, we have the problem again of what to tape? In this case we would want good demonstrations by qualified people. I have decided a good way to do this would be to divide dances into types or formations of folk dances. Thus tapes would be divided into the following eleven categories. Not necessarily taped in this order.

- 1) Non-partner dances.
- 2) Partner dances (all do the same footwork and pattern)
- 3) Partner dances (different footwork and/or pattern)
- 4) Change of partner (same footwork and/or pattern)
- 5) Change of partner (different footwork and or pattern)
- 6) Couple dance with another couple (various formations)

- 7) Longways set (may be done with varied amount of couples)
- 8) Longways set (must be done with set amount of couples)
- 9) Square set (set of four couples-international squares)
- 10) Trios (various formations)
- 11) Eventually Square set (American squares for folk dancers)

In deciding what dances to put in each of these groups, we would have to pick from the best of the 50's etc., popularity list, and those dances that have music and directions.

In my opinion, the greatest threat to folk dancing is the vast amount of dances being taught. If this continues, we may expect to see many specialized groups doing one type of dance, from one or two countries. A variety of different forms would then prevail, and dances from many different countries could be done, so that folk dancing would and could really be called International Folk Dancing.

NOTE: We are now doing folk dances from over 50 countries. It would be nice to have video tape of at least one dance from each country.

If you are interested in participating in VIDEO TAPING, have suggestions or want more information, write to:

David Thomson
3671 Dover Street,
Napa, California 94558

Phone: (707) 255-7309

In 1949, at the age of 19, I met my wife at a beginners folk dance class under the direction of Lawton Harris. I would like to have others enjoy the pleasure of folk dancing. Perhaps if there is enough interest in video, we can share this pleasure with many others.

Sincerely,

David Thomson

Dear Editor,

I have read of the new sort of programs that stress the "ever popular" line dances that everyone wants to do, and I was skeptical. So I did some counting. I did a lot of counting.

At the "Apple Blossom Festival" in Sebastopol there were an average of 51.4 people in each line dance, and an average of 43.0 people in the squares and other set dances like the Scottish dances and quadrilles. In all of the other dozen or so parties and Festivals that I have attended this year the averages were the other way around, more people doing squares and other dances that are done in sets. I did not count the people doing couple dances because it is not practicable to count the couples, and still take part in the dance.

I am aware that there are groups who do nothing but line dances all evening, and there are groups who do American Squares all evening, and Scottish Country Dances and Round Dances. They put on good parties, in that the people who attend are pleased with them, but in a party or Festival that is supposed to be for the General Folk Dancer, it is questionable wisdom to stress one type of dance, especially a type that people do not get up to dance.

I will enclose my count on a couple of recent Festivals.

Respectfully,

E. H. Vincent

4th of JULY FESTIVAL at OAKLAND

Yedid Nefesh	130 people	
Belasičko	58 people	
Mairi's Wedding	12 sets	96 people
American Squares	14 squares	112 people
Cerešničky	97 people	
Italian Quadrille	10 squares	80 people
Orienjt	61 people	
American Squares	12 squares	96 people
Jacob's Ladder	118 people	
Garry Strathspey	12 sets	96 people
Divčebarsko Kolo	55 people	
American Squares	9 squares	72 people
Ersko Kolo	78 people	
Polish Mazur	4 sets	64 people
Elizabeth Quadrille	11 squares	88 people
Ciuleandra	57 people	
American Squares	10 squares	80 people
Tino Mori	45 people	
Double Sixsome	9 sets	108 people
Alunelul	52 people	
Contras	26 couples	52 people
Setnja	50 people	

Averages

Line dances	72.82	say	73 people
American Squares	90	people	
Scottish & other sets & quadrilles	83.43	say	83 people

FUN IN MARIN JULY 13, 1980

Afternoon

Posties Jig	6 sets	48 people
Sasino Kolo	38 people	
Shüddle de Büx	6 squares	48 people
American Squares	8 squares	64 people
Yedid Nefesh	65 people	

White Heather Jig	5 sets	40 people
Alí Paşa	62 people	
American Squares	7 squares	56 people
Denika	34 people	
Double Sixsome	8 sets	96 people
Čerešničky	65 people	
Italian Quadrille	6 squares	48 people
Tino Mori	57 people	
J.B. Milne	5 sets	40 people
Miserlou	62 people	
American Squares	7 squares	56 people
Ikariótikos	35 people	
Trip To Bavaria	7 sets	56 people
Divčibarsko Kolo	45 people	

Evening

Gocino Kolo	17 people	
St. John River	6 sets	48 people
American Squares	5 squares	40 people
Strumika Petorka	17 people	
Saurlander Quadrille	5 squares	40 people
Hora Fetalor	26 people	
Garry Strathspey	4 sets	32 people
Elizabeth Quadrille	3 sets	24 people
American Squares	2 squares	16 people
Hora de la Titu	11 people	
Double Sixsome	2 sets	24 people

Averages

Line Dances	41.08 people
American Squares	46.4 people
Other sets & Squares	45.33 people
American Squares & Sets	45.64 people

NOVEMBER 9, 1980



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EASY DOES IT!

by

DOROTHY
KVALNES

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

FLOWING DANCERS

Let us keep our dances flowing. I have written on this subject before, but a dancer of my acquaintance has suggested I touch on it again. I am sure your teachers have taught you to anticipate the sequence ahead, and how to make your movements flow from one sequence into the next. This is especially true in Scottish Country Dancing. When dancing a Reel for three or for four, if you make your movements curve out and back at the end of the set, it will flow.

The same is true of dances like Italian Quadrille, Neopolitan Tarantella, Elizabeth Quadrille, Jota Badajos and Tarantella di Peppina, as well as many others.

In certain dances like the French Bourees and the Viras from Portugal, one should keep up the basic step between sequences, or "keep your motor running", as one of our teachers has said. In the case of the Zillertaler Landler, the turns should all be right in the tempo of the music with three steps to each measure. Some people just twirl for a turn, then they have to wait for the next movement. This causes the dance to be jerky. It should flow smoothly from one turn to the next, with no waiting between.

Watching an expert and beautifully trained group of Scottish Country Dancers at a Festival, I noticed the delightful flow of their dancing. We would do well to emulate their style. It is a lot more fun and very satisfying.



Davy Nick Nack

(Scotland)

This slow hornpipe was devised by Robert M. Campbell of Oakville, Ontario, Canada in 1965. It was presented by John and Jennifer Kelly at the 1980 Statewide Institute in Fresno.

MUSIC: Records: Angus MacKinnon and the Scots Canadian AJM 001 Side A, Band 4.
Don Bartlett and the Scotians in Triumph TAC 001 Side A, Band 5.
Piano Music: Geneva Park Dances, Part I 4/4 meter

FORMATION: 4 cpls in longways formation.
STEPS and Skip change of step*, cast*, set,* move up*.
STYLING: Use skip change of step throughout unless otherwise noted.

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, California 94541.

MUSIC 4/4

PATTERN

Measures

Chord INTRODUCTION. M bow, W curtsey.

I. CROSS OVER AND SET

1-2 Cpls 1, 2, 3 cross over to opp side, giving R hands in passing. Turn 1/2 CW on last step.

3-4 Cpls 1, 2, 3 join hands in lines on the sides and set to ptr.

5-8 Repeat meas 1-4 returning to place.

II. TURN AND CAST

1-4 Cpl 1 turn 1 1/2 CW with R hands joined.

5-6 Cast off one place on opp side. Cpl 2 move up.

7-8 Dance into the middle of the set and turn ptr with L hands to finish back to back facing first corners (M 1 to W 3, W 1 to M 2).

III. TURN FIRST CORNER

1-2 Cpl 1 change places with first corners by turning them 1/2 CW with R hands joined to finish with first corners back to back in the middle.

3-4 Cpl 1 set to corners.

5-6 Cpl 1 turn first corners with R hand 1/2 CW to leave them back in place.

7-8 Cpl 1 turn 1 1/4 CCW with L hand to finish back to back in the middle facing second corners (M 1 to W 2, W 1 to M 3).

IV. TURN SECOND CORNER

1-8 Cpl 1 and second corners repeat Fig III. Cpl 1 finish in second place on own side.

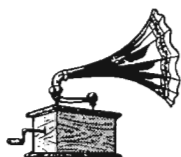
Repeat dance from beg with cpl 1 active in second place. On the last 2 meas cpl 1 cross to the bottom on the inside of the set, giving L hands in passing. Cpl 4 move up.

Repeat dance from beg with cpls 2, 3 and 4 active in turn.

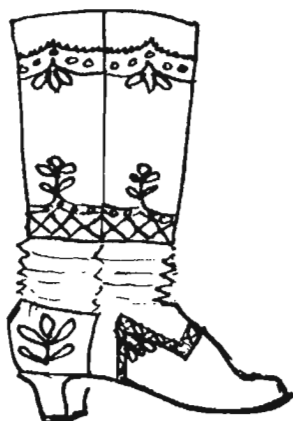
Chord M bow, W curtsey.

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Kalina

(Czechoslovakia)

Kalina (KAH-lee-nah), a line dance from Slovakia, originally was danced only by women. Nowadays, however, men participate as well. Dr. František Bonuš, professor of dance in Prague, Czechoslovakia, taught the dance in various places throughout California during the summer of 1979. This description follows the video tape made at the University of Pacific Folk Dance Camp and indicates other variations presented by Dr. Bonuš.

RECORD: Worldtone MBH-1003 (7"-45 rpm) 2/4 meter

FORMATION: Open circle, leader at L end; hands joined in "V" pos; face ctr, wt on L ft. Dance moves in RLOD throughout.

STEPS and Bell step: Small step on R ft across in front of L with slight knee bend (ct 1); low hop on R, clicking L heel to R ft (ct &); repeat with opp ftwk (cts 2,&).

STYLING: Key: Step diag fwd L on R ft with emphasis (bend knee and step strongly) (ct 1); step on L diag bkwd to L (ct &); close R to L, no wt (ct 2); hold (ct &).

Grapevine: (2 meas) 8 steps in RLOD, beg by stepping on R across in front of L, L to side, R across back of L, L to side (cts 1,&,2,&). Repeat exactly for meas 2. Joined hands swing slightly fwd and down to "V" pos during Fig I, meas 1-4, and during Fig II, meas 1. W may tilt head to R as R ft steps, resuming vertical pos with L ft stepping, during Sawtooth patterns.

MUSIC 2/4

PATTERN

Measures

8 ~~INTRODUCTION~~ No action although is typical of Slovakian dances that participants communicate by talking, smiling or singing while waiting for the dance to begin.

I. SAWTOOTH; CROSSING STEP; BELL; KEY (Vocal)

1-4 Moving RLOD, step diag fwd to L on R ft (ct 1); step diag bkwd to L on L ft (ct 2). Repeat three times meas 2, 3, 4).

5-6 Facing slightly L of ctr, step on R across in front of L (ct 1); step on L to L side (ct &); repeat for cts 2, &. Repeat (meas 6).

Variation for meas 5-6: Dance Grapevine.

7 Dance Bell step.

8 Dance Key, end facing ctr.

9-16 Repeat meas 1-8.

II. SAWTOOTH; GRAPEVINE; BELL; KEY (Instrumental)

1 Repeat Fig I, meas 1.

2 Continue meas 1, but twice as fast, stepping R (ct 1); L (ct &); R (ct 2); L (ct &).

3-4 Repeat meas 1-2.

5-6 Moving lightly and swiftly, dance Grapevine.

7-8 Dance Bell and Key, and end facing ctr.

Dance repeats from beginning.

NOTE: Dance was also taught using slow Sawtooth pattern during meas 1-6 of Fig I, but this action is not compatible with the description above. It is, however, an acceptable variation for a group to do.

In Memorium

July 8, 1980

William J Bock, husband of Marie

A native of Germany and a member of the International Folk Dancing Club, and the German-American Club. In the past years, he danced with his wife Marie in German groups, and lately has danced with the Concord Folk Dancers.



WORKSHOPS IN POLISH DANCE BY ADA DZIEWANOWSKA

Thursday, Sept. 4: Work on new choreography for the Narodno
--Sunday, Sept. 7: Ensemble, Denver, Colorado.

Monday, evening, : Advanced workshop for the Boulder Interna-
Sept. 8: tional Folk Dancers. For more info: Roo
Lester, 1005 Emerald St., Broomfield, Colo.
80020, Tel: (303) 466-4822.

Tuesday, Sept. 9: Workshop for the International Dancers in
7:30-10:30 PM : Los Alamos, New Mexico. For more info:
Len Margolin, 1629 39th St., Los Alamos,
N.M. (505) 662-3255-Home, or 667-4256-work.

Friday, evening : Workshop for Boulder International Folk
Sept. 12: Dancers. For more info: Roo Lester-above.

Thursday, Sept. 18: Work on new choreography for the American
--Sunday, Sept. 21: Heritage Dancers, Illinois State Univer-
sity, Normal, Illinois.

Dec. 27-Jan 1 : On the Staff of the 18th Mexico's Interna-
1981 : tional Folklore Festival, Oaxtepec Resort
Center, Morelos, Mexico. For more info:
Manuel Gomez, Jr. 219 Rolling Green, San
Antonio, Texas 78228. Tel: (512) 432-6958



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A NEW BOOK ..



Ericson, Lois and Diane: Ethnic Costume. Clothing Designs and Techniques with an International Inspiration. Van Nostrand Reinhold Company, New York, New York. 1979, \$14.95

For those of you interested in costuming, this is a worthwhile book. It has excellent basic design lay-outs from numerous countries, plus photographic illustrations of the adaptations developed from the ethnic. The Asian material is especially outstanding. Also there is a good section on sewing and design techniques (including bibliography and list of designers). Of particular interest to folk dancers is the costume bibliography and list of suppliers (primarily in California).....Next time you are in your library or bookstore, find this one and flip through the pages.

Ruth Miller, Staff, San Mateo County Library

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STUFFED VEAL STEAK WITH ONIONS

- 12 small white onions
- 2 slices day-old bread
- Milk
- 3/4 cup chicken livers
- 1/2 cup chicken stock
- 1/2 pound fresh mushrooms
- 2 egg yolks
- 2 tablespoons finely chopped parsley
- 2 tablespoons finely chopped green onion
- 1/2 teaspoon finely grated lemon rind
- Salt and freshly ground black pepper
- Cayenne pepper
- 1/4 teaspoon ground thyme
- 1/4 cup Port or Madeira
- 1 boneless veal steak (2 pounds), cut from the leg
- All purpose flour
- 1/4 cup butter
- 2 cups sour cream
- 1 bay leaf
- 1 leek, trimmed and well rinsed
- 1 rib celery
- 2 sprigs parsley

Preheat oven to 325° F.

Cook the onions in a small amount of boiling water 'til they are nearly tender. Drain and reserve. Soak the bread in a small amount of milk and squeeze dry. Simmer the chicken livers in the stock until barely done.

Grind the bread, chicken livers, and mushrooms. Add the egg yolks, parsley, green onions, and lemon rind. Season with salt and pepper and cayenne to taste and the thyme. Beat the mixture with a wooden spoon and stir in the wine. Cool.

Pound the steak with a mallet until thin. Spread out the steak and dredge with flour. Spoon the cooled stuffing over the center. Bring the ends of the meat over in envelope fashion and tie with a string at several places.

Melt the butter in an ovenproof casserole, add the veal roll and brown on all sides. Pour the sour cream over the roll and add the parboiled onions. Tie the bay leaf, leek, celery, and parsley together in a cheesecloth bag and add to the casserole. Cover the casserole tightly. Bring the liquid in the casserole to a boil over medium heat, then immediately put the casserole in the oven.

After thirty minutes, turn the veal roll once. Replace the cover and continue to bake for thirty minutes longer. Remove

the strings from the roll and place the roll on a serving platter, arranging the onions around it. Bring the sauce to a boil, strain some of it over the meat, and serve the remainder in a sauceboat.

Serves 4 to 6.

PAPRIKA MEAT BALLS

- 1 clove garlic, minced
- 1 small onion, chopped
- 1 tablespoon butter
- 1 pound lean beef, ground
- 1-1/2 teaspoons salt
- Cash of cayenne pepper
- 2 tablespoons finely chopped parsley
- 1/3 cup fine dry bread crumbs
- 1 tablespoon shortening
- 1 beef bouillon cube
- 1/2 cup tomato juice
- 1 tablespoon paprika
- 1 cup sour cream

Cook the garlic and onion in the butter until the onion is wilted.

Combine with the beef, one teaspoon of the salt, the cayenne, parsley, and bread crumbs. Shape into 1-inch balls.

Brown on all sides in the shortening for twelve to fifteen minutes. Drain off the fat, reserving one-quarter cup.

Add the bouillon cube, tomato juice and the reserved fat to the meat balls. Cook for five to six minutes. Combine the paprika, remaining salt, and the sour cream and add. Heat only until hot.

Serve over noodles.

Serves 6.

Source: *The New York Times International Cook Book*
By Craig Claiborne



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FOLK DANCE NEWS



KOPACHKA DANCERS - A concert, parties, two new beginning dance classes, and a weekend with Dick Crum mark the fall folk dance season in Mill Valley.

The Kopachka Dancers start weekly rehearsals on September 5, for their November 20 concert at the Marin Civic Auditorium. The Thursday morning concert will be followed by a performance Friday evening, November 21, in conjunction with the Kopachka's 15th birthday party. All dancers, friends and relations are welcome. Dances from Romania, Hungary, Poland, Greece, India and Norway will be performed.

Two new beginning classes are scheduled for September. Beginners I will dance Wednesday nights, beginning September 10, at Park School with Laraine Catmull teaching, and Selma Pinsker will teach a Beginner II class on Thursday nights beginning September 13, at the Mill Valley Recreation Center.

The Dolinas and Kopachkas will enjoy the teaching of Dick Crum at their annual dance weekend at the Valley of the Moon in October.

Meredith Bruce

CYGANY DANCERS - are retiring! This October 4, 1980 will

be John Hancock's Cygany Dancers of San Diego last performance for a Southern California Folk Dance Federation function. To show their gratitude to the folk dancers for their support over the years and folk dancing itself, the group will be presenting a FREE, 16 suite, two-hour concert in conjunction with Cabrillo's Oktoberfest held in San Diego on October 4 and 5.

Cygany Dancers were founded in 1957 by John Hancock and have been directed by John since that time. The total effort and direction has been to create and develop a general exhibition group, and for the last 24 years this has happened - a most remarkable achievement. John and his wife, Juakete, have decided it is now time to devote their energies in another direction.

Over the years, many individuals have been a part of the Cygany tradition and John would personally like to invite any former Cygany Dancer to participate with the group on stage for this memorable occasion. Please call John COLLECT at (714) 455-0932 as soon as possible if you wish to participate, preferably as soon as you read this article.

Cygany Dancers would like to extend an invitation to all folk dancers to join us in our Cygany Finale, to be held in Balboa Park's Casa del Prado Auditorium, at 7:00 PM, October 4, 1980. There will be dancing at the Oktoberfest following the performance.

Next month John promises an article about Cygany Dancers over the years and folk dancing, and what it has all meant to him.

Juaketa Hancock

kolo kalender

APTOS

FRI 7:30 Cabrillo College Gym, 6500 Soquel Drive, A Daoud.

BERKELEY

SUN 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Ruth Brown
MON 8 PM, Hearst Gym, U.C. Berkeley Room 234.
MON 8 PM, Ashkenaz, 1317 San Pablo, Greek, Ted Sofios.
TUE 8 PM, Hillel Jewish Student Ctr. 2736 Bancroft Way; Isr.
FRI 8 PM, International House, U.C. Berkeley. W. Grothe.

BOULDER CREEK (Santa Cruz Mountains)

PLANINA, Balkan Folkdance Weekend Campouts. For details call
(415) 494-1631 or write Church of Planina, 3498 South Court,
Palo Alto, CA 94306.

CARMEL

TUE 8:00-10:00 PM High School. A1 Daoud.

LIVERMORE

MON 8:00 PM, Presbyterian Ch., 5th & L St., Wes Ludeman
TUE 7:00 PM, Vererans' Hall, 5th & L Street, Wes Ludeman
Bob & Sharon Gardner

LOS ALTOS

MON 7:30, Foothill College, Moody Rd; Balk-Isr.; M. Vinokur

MENLO PARK

TUE 7 PM, Menlo Prk Rec. Ctr, Alma at Mielke; Marcel Vinokur
WED 7 PM, Menlo Prk Rec. Ctr, Alma at Mielke; Marcel Vinokur

MOUNTAIN VIEW

THR 7:45 PM Senior Center, 266 Escuela. Jean Frost.

OAKLAND

FRI 12 noon, Montclair Rec. Ctr, 6300 Moraga Av, E. Landstra

PALO ALTO

SUN 7 PM, Stanford Old Clubhouse, Stanford Univ; Martin Frost
MON 7:30 PM, Bechtel I-Center. Joyce Uggla.
MON 8 PM, Masonic Temple, 461 Florence; Stan Isaacs.
WED 7:30-9 PM, Green Meadow Ctr, 303 Parkside; Leanne Boyet
THR 6:30-dusk, Los Ninos School, 950 Amarillo; Joyce Uggla
THR 7:30-10, Jewish Com. Ctr, 830 E. Meadow, Isr. H. Weinstein
THR 7:15, Stanford Univ, The Clubhouse, Old Union; Nicoara
FRI 7:30, PM, Stanford Univ, Tresidder Union deck.

SACRAMENTO

FRI 7 PM, American River College
FRI 8 PM, Cal. State Univ. South Dining Hall.

kolo kalander

SAN FRANCISCO

SUN 7:30, Rikudom, Mandala, 603 Taraval; Israeli
MON 7:45, Eureka Valley Center, Collingwood & 18th.

TUE 8 PM, Mandala, 603 Taraval; Israeli; Yoram Rachmany
TUE 8 PM, First Unitarian Church, 1187 Franklin.
TUE 12:00 U.C.S.F., Parnasus Street; Dean Linscott
WED 8 PM, Jewish Com. Ctr. 3200 California, Gary Kirschner

WED 7:30, Nertamid, 1250 Quinterria at 22nd; Israeli.
WED 7 PM, S.F. State University Gym.
THU 8 PM, United Presb. Church, 1021 Sanchez Street.
FRI 8 PM, Mandala, 603 Taraval; Neal Sandler & M. Nixon.

SAN JOSE

THU 7:30 PM, Jewish Com. Center, 2300 Canoas Gd. Rd, Israeli
FRI 7:30 PM, San Jose State College, 7th & San Carlos.

SAN MATEO

MON 7:30 PM, Temple Beth El., 1700 Alameda de las Pulgas.
TUE 8 PM, Central Rec. Center, 5th & El Camino Real.

SAN RAFAEL

THU 8 PM, San Rafael Com. Center, B Street; Claire Tilden

SARATOGA

First weekend of month, Marcel Vinokur's Saratoga Weekends
Call Kathy Vinokur at (415) 327-0759 for details.

SONOMA

THR 7:00 PM, Sonoma State College Fieldhouse, Aux. Gym.

TURLOCK

SAT 8:00 PM, Broadway Center, 250 N. Broadway, Turlock Folk
Dance Co-op.

For additions and/or corrections to the Kolo Kalander, Phone
Jim Emdy (415) 857-1198 evenings, or write Rev. Hiram Pierce,
Church of Planina, 3498 South Court, Palo Alto, CA 94306.



Council Clips

REDWOOD FOLK DANCE COUNCIL

It has been a busy summer for dancers in the Redwood Council area. Recently Santa Rosa Folkdancers met for dinner at Enrico's in Santa Rosa to install the following slate of officers for 1980-81: President, Charley Masson; Vice President, Violet Clark; Secretary, Mae Black; Treasurer, Delbert Cahill. Jim Clark is their publicity chairman and he reports their instructor, Elsa Isaac will begin their class on September 15. The class will continue at Kawana School in Santa Rosa throughout the school year (except for school holidays) every Monday with beginners 7:00-8:30 and intermediates 8:30-10:00 PM. At parties and festivals we are seeing dancers with Elsa's training. We are very proud of them and are truly proud of Elsa.

Petaluma International Folkdancers were very happy with attendance at their annual Sonoma Joe's dinner-dance and their Little Festival of the Redwoods. With today's gasoline prices, attendance by dancers who travel distances are especially appreciated. Two Bernice Schram Scholarships were awarded this summer to two of the most deserving, most giving-of-themselves-to-folk dancing teachers, Dee Rossi and June Schaal. We know we may look forward to their bringing to all of us the very best dances from Stockton.

Frank Bacher, with his more than busy schedule as Federation President, also spent his annual two weeks at Stockton, and his Wednesday class dancers also look forward to new dances which will generally be done in the area. The class is scheduled for the year, every Wednesday beginning at 7:30 PM at Marion School in Novato.

We look forward to seeing all of you at Fiesta de Sonoma Saturday night, September 20, and Sunday, September 21, 1980.

Mona Verzi

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

The Gateswingers are a hardy bunch; they dance on every Thursday evening and any other time an opportunity presents itself. Recently twenty-five of their members went to the Heidelberg in Santa Rosa, and had a great evening enjoying a German buffet and old time dancing to live music. The band plays on Saturday and Sunday evenings (Sunday is Family Night), and the floor was crowded for polkas, schottisches, waltzes, and a few modern pieces. The charge to dance is \$1.50 and any folk dancer would love it.

The Bill Carols entertained the Merry Mixers with a picnic at their home on the Russian River. What a beautiful spot for beautiful people.

The Fun Club Members were treated to a fabulous Japanese dinner at the home of Gloria Ebeling and her husband. Gloria

has visited her daughter, whose husband is stationed in Japan, and has learned much about Japanese cooking. She prepared the meal, showed everyone how to use chopsticks, and completed the evening by showing beautiful picture slides of her trip.

The Melody Steppers, meeting at 50 Scott St., on Wednesday mornings, and the Golden Gaiters, meeting at Fulton Playground on Monday evenings, will resume their class schedule on September 8th, and invite all to join in their ballroom, folk, and round dance activities. On September 18th the Melody Steppers are presenting a program for the Senior Citizens at Sigmund Stern Grove. They always look so neat in their colorful club costumes, and their dances are so well done under the able direction of Irene Weed, that we know it will be a highlight of the picnic.

A warm welcome is extended to Jack Lirio and Ken Olson who are returning to folk dancing after several years away. Business and distance may take some dancers away, but the memory of the good times we have will bring them back. We are glad to see you both.

San Francisco Parties:

Fun Club - 1st Saturday - September 6th. 8:15 PM.

Cayuga Twirlers - 2nd Saturday - September 13th. 8:30 PM.

Changs - 3rd Friday - September 19th. 8:00 PM

Gateswingers - Last Thursday - September 25th. 8:30 PM.

Grace Nicholes

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Our first major event of the summer was the traditional Camp Sacramento weekend of June 20-22. Over 120 of us, children included, enjoyed a cool and fun-filled two days of dancing, hiking and relaxing in the Sierras. Friday and Saturday night parties continued past 2:00 AM both nights and Bruce Mitchell, with music furnished by Jim Oxford, taught a concentrated two hour institute Saturday afternoon. In order to encourage individuals and families from the Bay Area to attend next year we intend to advertise earlier with publicity available no later than Camellia Festival time. This is a major highlight of our folk dancing year and we want to share it with as many folk dancers as possible.

Our summer Village Green program in William Land Park was again very successful in attracting new dancers, thanks to the efforts of all instructors who gave generously of their time and expertise. On Saturday, July 19th we welcomed about 20 dancers from Marin and Peninsula Councils to our evening party. Their presence added greatly to the feeling of unity and camaraderie that we all enjoy in folk dancing.

We are looking forward to returning to the schools during the coming school year despite the inclusion of charges for Saturday night parties. Given the fiscal realities with which we

are confronted, this change was inevitable, but we can still be thankful that there are no charges for weekday use.

Hank Shonerd

PENINSULA FOLK DANCE COUNCIL

Dora Willoughby, a member of Santa Clara Folk Dancers and MenTo Park Folk Dancers fell after attending a Polish workshop in Berkeley and severely broke her leg at the knee. She is making amazing progress toward recovery and faces additional surgery. She will return to her job in a wheel chair, and hopes to return to dancing in about six months.

Barronaders and Mountain View Folk Dancers have started jointly sponsoring parties on the 1st Saturday of each month at the Senior Center, 266 Escuela in Mountain View.

Anne Sturtevant

FRESNO FOLK DANCE COUNCIL

Many thanks to all you nice people who have written or otherwise told us that you enjoyed "our" Statewide. That is the music to the soul that drowns out that post-festival chorus of "never again!"

It seems that we just got all the festival props tucked away and another festival is upon us. Yes, our annual festival October 18-19, is just around the corner. Put it on your calendar today. This year we are honoring our new Council President, Walter Rodrigues by choosing a Portuguese theme, so get busy, everybody and brush up on your Chmaritas and Fados.

Fresno University is involved with the Elderhostal Program. When one of their guests, a lady from Florida, asked about folk dancing, I was asked to teach them. The thirteen women and three men were just like my kids in school, full of excuses why they could not, or would not, dance. But just like the kids, it is all a big cover-up, and the evening was successful enough that folk dancing has now been added to their program and their budget for next year.

The Teeners continue their community service by performing at convalescent hospitals, sometimes out-of-doors at noon, in the sun, in the middle of July in Fresno, which is not exactly pleasurable, but they do an admirable job and are greatly appreciated. They recently danced at Silver Crest, the spacious new residence hotel of the Salvation Army, for a potluck supper.

We not only danced for our dinner; we danced for our firecrackers. We were happy to accept an invitation to dance at the fairgrounds on the Fourth of July, preceding the fireworks display. It was our thanks to the Fresno Bee, who sponsored it, as they did the beautiful concert at our recent Statewide Festival.

Tom and Bobbie Schenck, official photographers for our Statewide are showing the pictures they took. They have a display window full of folk dancers right outside their studio in Woolworths on the Fulton Mall. The pictures are all in color, and beautiful. If you want a memento of Statewide '80 here is

your chance at very reasonable prices.

New Council officers were installed following a potluck dinner at Holmes Playground. New President is Walter Rodrigues; Mary Kehoe is Vice President; Jessie Miller, Secretary and Mace Magarian, Treasurer.

Vera Jones

GREATER EAST BAY FOLK DANCE COUNCIL

The East Bay Women's Dance Circle will resume Folk Dancing class on Thursday morning, Sept. 11th from 9:30 - 11:30 AM. The class is held at Our Ladies' Home (Senior Center), Foothill Blvd. & 35th Ave., Oakland. Class is open to women with intermediate to advance dance experience and is under the direction of Grace Nicholes assisted by Gwen Heisler and Jerry Washburn, Jr.

Millie von Konsky's Friday night class will begin on Sept. 5th at the Bancroft Jr. High Cafetorium. She will have a Beginners class from 7:00-8:30 PM and an intermediate and advanced class from 8:30-10:00 PM. On Friday night, Sept. 19th, Dancers International will sponsor a Polish Workshop with Jan Sejda from 7:30-10:30 PM. There will also be fun dancing and refreshments. Charge will be \$1.50.

Berkeley Folk Dancers will begin a new Beginners class on Sept. 2nd. All classes are held at John Hinkel Clubhouse, San Diego Road in Berkeley and start at 8:00 PM.

Concord Folk Dancers continue their parties on the 1st Sunday of each month from 1:00-4:30 PM at the Concord Senior Center, 2727 Parkside Circle, Concord. Frances Moore instructs beginners at the Dance Studio-Baldwin Park at 2750 Parkside Circle every Monday from 1:00-3:30 PM and Jean Williams instructs intermediate to advanced at the Senior Center.

New officers for the Oakland Folk Dancers are Alfred Kaeting, President; Kathy Adamson, Vice President, and Edith Cuthbert, Sr., Secretary-Treasurer. They have continued their meetings and parties, throughout the summer.

The Pantalooners who have met for many years at Laurel School are now meeting at the Redwood Heights School, 4401-39th Ave., in Oakland. They dance from 8:00-11:00 PM. June Schaal and Charles Emerson are their instructors.

San Pablo Folk Dancers and San Leandro Circle Up will begin classes again in September. San Leandro Circle Up will hold their regular party on the 3rd Saturday in September. Richmond-San Pablo hope to have a party on the first Saturday in October. Watch for further announcements. Also resuming their former schedule in September will be the Walnut Whirlers with a party on the 4th Saturday of the month.

The Greater East Bay Folk Dance Council will hold their 5th Saturday party on August 30th at the Piedmont School on Piedmont Ave., in Oakland. Let's start the new year off with a bang!

Genevieve Pereira

Echoes From The Southland

by Perle Bleadon

SAN DIEGO NEWS

The San Diego International Folk Dance Club recently held a very successful Silent Auction to help defray the expense of paying for the Federation insurance coverage required for each member Club. We collected almost \$240.00, enough to cover the insurance payment. Much thanks and gratitude to all who brought items, purchased items, donated money, and to committee members who worked so hard on setting up and manning the tables. Without you, we could not have accomplished our goal! We hope everyone had fun. It is so much more enjoyable when all members rally 'round for the "cause". Once again, thank you one and all.

Club Officers for 1980-81 are Muriel and Clint Jencks Co-Presidents; Steve Moran, Vice President; Darlene Bigelow, Secretary; Dave Weim, Treasurer. Max Engelhard, outgoing Sunday Program Chairman for four years, was President of our club for three years, Vice President for one, and now will be President of the International Dance Association. IMPORTANT NOTE: In order to use the facilities in Balboa Park, they must be members of International Dance Association, City of San Diego.

The San Diego International Folk Dance Club's thirty-third anniversary will be celebrated with the customary banquet on October 5th. Other dates to remember: November 7-9, weekend at Camp Cuyamaca. For further information call (714) 422-5540.

Circle Up, SDIFDC Newsletter-Ed: Lillian Harris

WESTWOOD CO-OPERATIVE FOLK DANCERS

Westwood's new officers are: Gerry Gordon, President, Marilyn Pixler; Vice President; Molly Blum, Treasurer; Frank Howe, Recording Secretary. Upcoming events for Westwood: Dancing outdoors in the West Plaza at Burton Chace Park at Marina del Rey; our evening with Ciga Despotovic, and our Halloween Party. Many of us will attend the San Diego State University Folk Dance Conference.

IDYLLWILD FOLK DANCE CONFERENCE

It was unfortunate for the Idyllwild Afficionados when the Desert Sun School decided to go on the all-year routine, thus leaving the committee the big job of finding another spot to hold forth. Mt. St. Mary's was chosen and there was to be a weekend. It was necessary however, to cancel this also. The committee is now scouting around in Idyllwild and various other good spots to find a place to hold next year's conference.

LAGUNA FOLKDANCERS

Laguna Folkdancers are a busy group- they meet on Sunday

evenings for beginning folk dancing with intermediate dances taught later. They also have a progressive course in beginning steps and dances which meets on Wednesday evenings. Graduates are invited to continue to enjoy dancing with the Laguna Folkdancers on Sunday and Wednesday evenings. During July they had a beach party and a special institute with guest teacher Yoav Ashriel, from Israel. Many of the dancers will be attending the weekend of folk dancing at Harwood Lodge, a Sierra Club facility. Laguna Folkdancers meet at Laguna Beach High School Girl's Gym, Park Avenue at St. Ann's, Sundays, 7:00-10:30 PM, \$1.50 and Wednesdays, 7:15-10:30 PM, \$1.00. Persons to contact: Carol Epperson, (714) 545-1957, and Lil Carlson, (714) 494-3302. Also Joyce Greely, (714) 778-4361.

ORANGE COUNTY FOLK DANCERS.

June was Bulgarian month at OCFD! Pat McCollum taught an assortment of Bulgarian dance, and reviewed dances taught by Yves Moreau and Marcus Holt. Those who could not make it to Laguna for the Yves Moreau workshop really missed a great teaching experience. Yves is an interesting teacher and wonderful to watch for styling. (Many of the people dance at both Laguna and Orange County). Orange County Folk Dancers meet at Olive Elementary School, 3808 Magnolia, Orange. For information: (714) 537-0436; (714) 962-6187 or (213) 327-6690. We meet on Fridays at 8:00 Pm. Doors open at 7:45-11:00 PM.

THIS AND THAT

Mildred Walter was honored recently on her 84th birthday by three clubs. Mildred and her partner performed an exhibition on the occasion and a beautiful poem was composed for her by Crestwood member, Gordon Vincent.

The third Saturday parties are still being held by the More-the-Merrier Folkdancers at Rogers Auditorium in Inglewood.

The First Saturday Of The Month parties are being held at the beautiful new recreation building in Plummer Park, 7377 Santa Monica Blvd., Los Angeles. Mostly couple dances of the 1950's with a few line dances, are being presented by Willard Tidwell. The doors open at 7:30 PM. Dancing begins promptly at 7:40 PM. Continuous dancing until 11:00 PM. There is a \$1.00 donation and there are refreshments. For further information contact Willard at 466-2971, days and 244-8593 evenings. Remember there are monthly dances: September 6th, October 4th, November 1st and December 6th.



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Phyllis Olson, 24013 Fairlands Rd., Hayward, California 94541.

SEPT. 7, Sun., SAN FRANCISCO Midsummer Festival at Sigmund Stern Grove, 19th & Sloat. Folk & Square Dancing 1:30-5:30 PM
This is a super place for a picnic, dancing is on a large stage w/wooden floor. Take advantage of San Francisco's beautiful Indian Summer.

SEPT. 19, Fri., SAN LEANDRO Polish Workshop with Jan Sejda 7:30-10:30 PM - Fun dancing - Refreshments - \$1.50. Bancroft Jr. High School Cafeteria, Bancroft & Estudillo. Sponsored by Dancers International. For information: (415) 828-5976.

SEPT. 20-21, Sat-Sun., SONOMA "Fiesta de Sonoma" Veterans' Memorial Building, 126 First Street W; Sat: 1:30-4:30, Institute. Warm-Up Party 8:00-12:00 PM. Sun: Council Presidents Meeting 11:00 AM - Assembly Meeting 11:45 AM. General Folk Dancing 1:30-5:30PM. Host: Redwood Council of Folk Dance Clubs

SEPT. 21, Sun., SAN RAFAEL Falkirk Folk-Ethnic Music Fest. Falkirk Community Center, Mission & E. Streets -11:30-5:30 PM Free admission. 457-6888.

OCT. 11, Sat., BERKELEY "Night On The Town" Place to be announced. Hosts: Berkeley Folk Dancers.

OCT 18-19, Sat-Sun., FRESNO "Fresno Festival" Holmes Playground, 1st and Huntington.

OCT 18, Sat., MILL VALLEY Scandia Workshop & Party. Park School, 360 E. Blithedale; Workshop 7:30-9:00 PM; teaching by Dean & Nancy Linscott, Alix Cordray & Ken Seeman, Party 9:15 - Midnight.

NOV. 9, Sun., FOLK CONCERT Watch for details

NOV. 15, Sat., MILL VALLEY Scandia Workshop and Party.

NOV. 27-29 Thurs-Sat. SAN FRANCISCO Annual Kolo Festival

NOV. 29, Sat., OAKLAND 5th Saturday Party. Piedmont School

NOV. 29, Sat., PENINSULA 5th Saturday Party.



SEPTEMBER							OCTOBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
	1	2	3	4	5	6				1	2	3	4
7	8	9	10	11	12	13	5	6	7	8	9	10	11
14	15	16	17	18	19	20	12	13	14	15	16	17	18
21	22	23	24	25	26	27	19	20	21	22	23	24	25
28	29	30					26	27	28	29	30	31	



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

David Slater, 1524 Cardiff Ave., Los Angeles, CA. 90035

SEPT. 13, Sat.-S.D.S.U. Folk Dance Conf. After Party, 11:00 AM
-11:30 PM.

OCT. 10-12, Hess Kramer Institute Weekend.

OCT. 18, Claremont Concert and Festival (tentative)

NOV. 8, Fed. Institute afternoon; Treasurer's Ball evening

DEC. 6, Beginners' Festival, afternoon (tentative)

1981

JAN. 25, Pasadena Festival, Glendale Civic Auditorium, 1:30-
5:30 PM. \$1.00. No lunch is planned for Council.

For information concerning Folk Dance activities in southern
California, contact the:

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
13250 Ida Avenue, Los Angeles, CA 90066
TELEPHONE: (213) 398-9398



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8:30-10:30 Int.-Adv: Millie & "Von" Instructors (415)828-5976

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Adults. 5316 Fulton St., San Francisco. (415) 751-5468.

JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa
Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom - Disco,
Mon. & Fri. 7:30 PM; Studio Party-Tues, 8:30 PM. Jo Buttitta

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM
Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

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the same time, the fact that the *Journal* was published in the United States, and that it was published by a woman, was a significant factor in its reception. The *Journal* was a new kind of journal, one that was not only written by a woman but also published by a woman. This was a significant departure from the traditional male-dominated publishing world of the time. The *Journal* was a reflection of the changing role of women in society, and it was a reflection of the changing role of women in the literary world. The *Journal* was a reflection of the changing role of women in the United States, and it was a reflection of the changing role of women in the world.